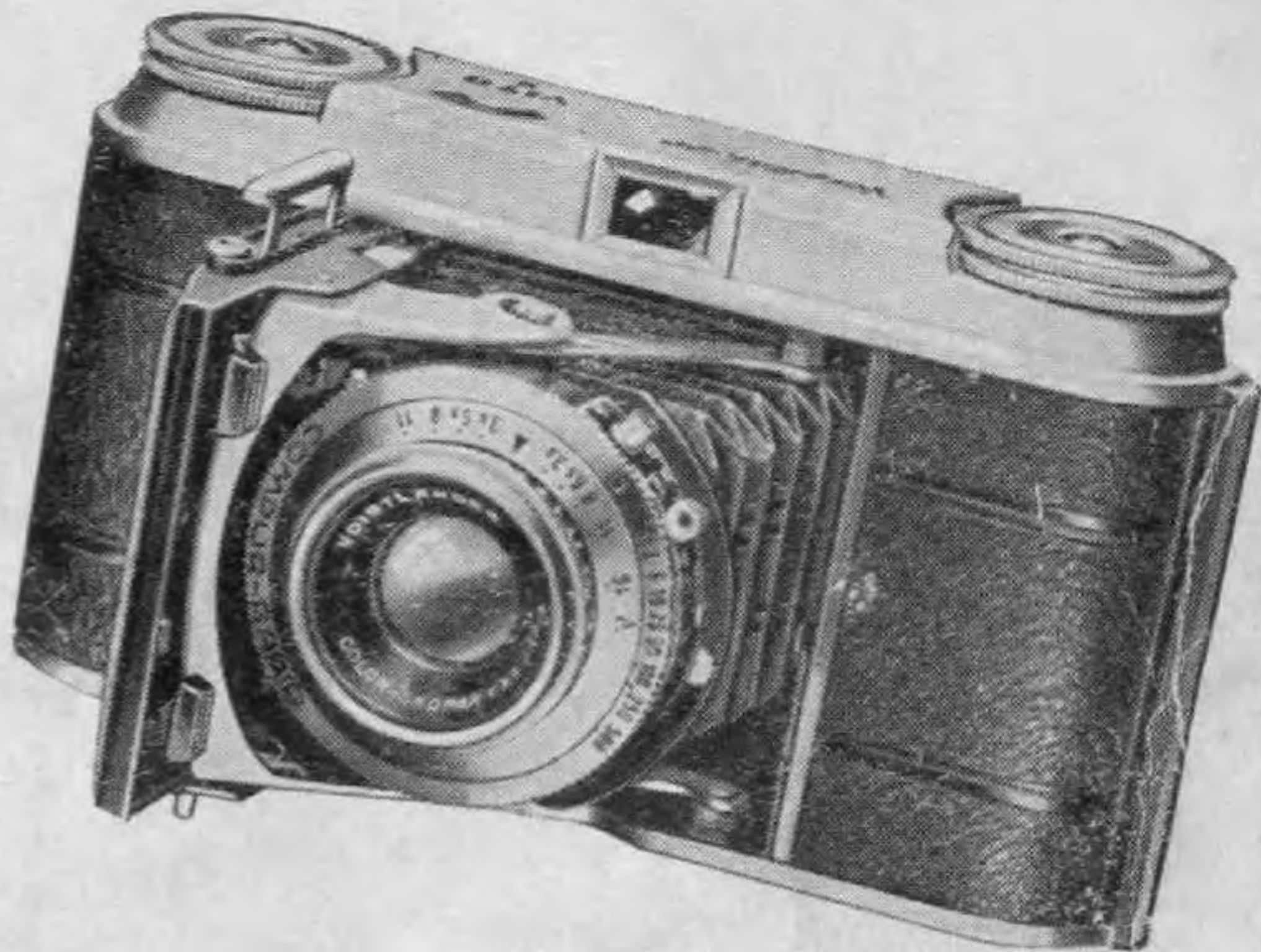


*Voigtländer*

# VITO II

INSTRUCTIONS FOR USE





# *The most important point*

of the whole instruction booklet is on this page. It consists of the request to read the instructions carefully to make yourself fully conversant with its handling before you start to take photographs or investigate the construction of the instrument.

Keep in mind, the Vito II is a finemechanical precision instrument, it wants to be handled with understanding and care and it will repay careful treatment with an endless range of good and wonderfully sharp pictures.

**Voigtländer & Sohn**  
Aktiengesellschaft, Braunschweig

## You will find

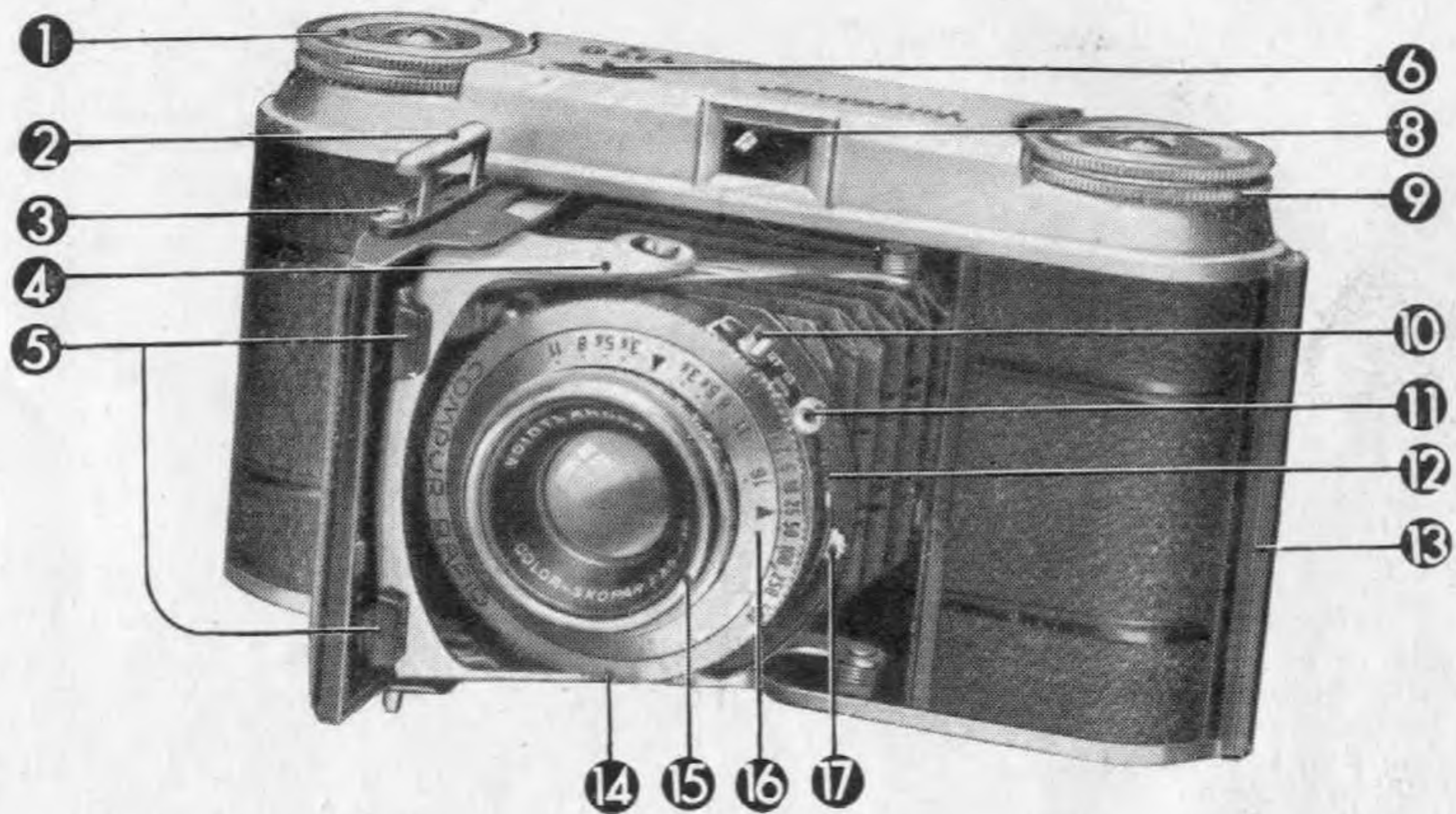
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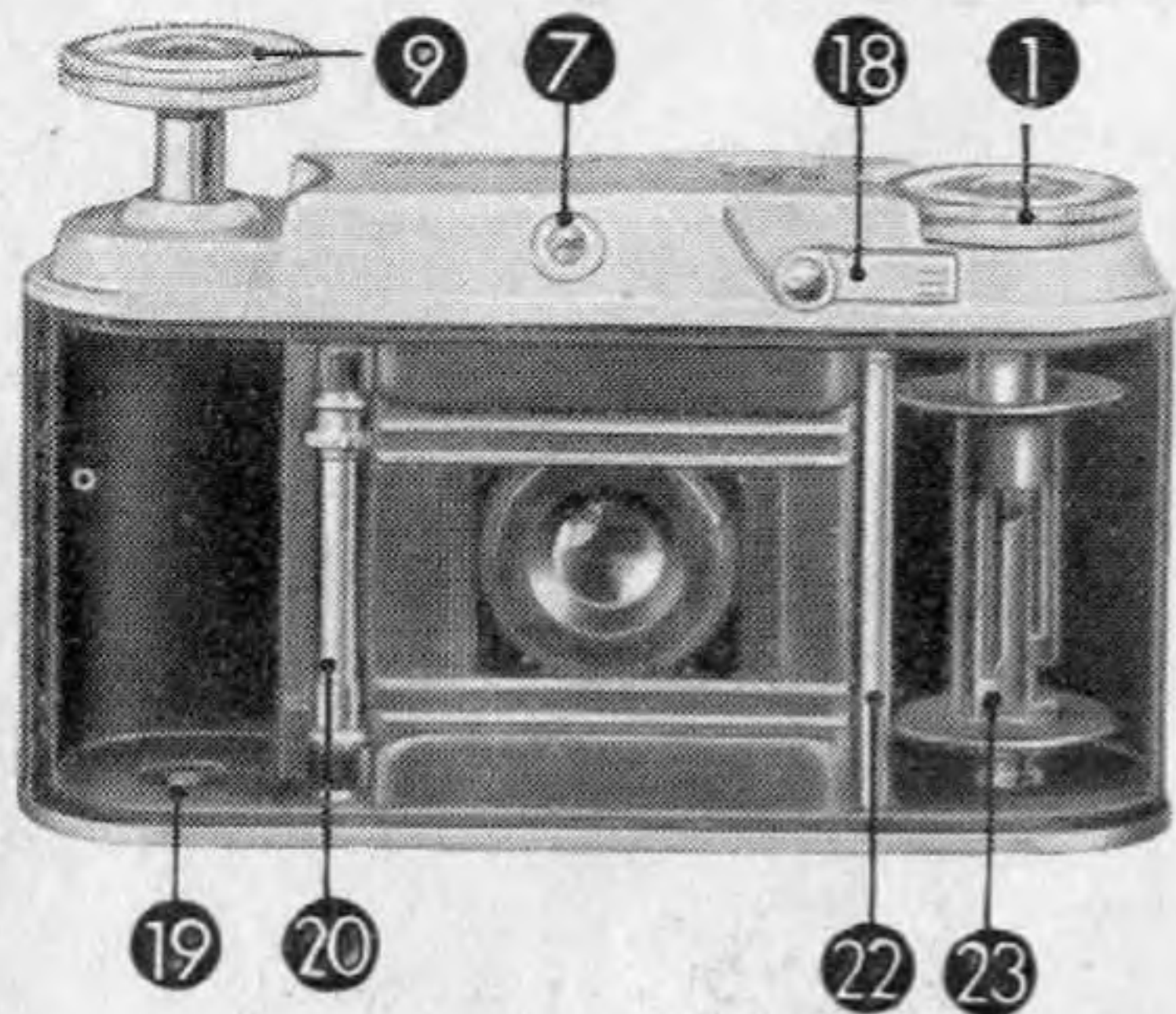
1. Film winder
2. Release key
3. Cable release thread
4. Struts
5. Locking key for closing of the camera front
6. Exposure-counter window
8. Finder
9. Rewind knob
10. Flash contact
11. Shutter setting lever
12. Aperture and shutter speed scales
13. Locking ledge for the camera back
14. Exposure setting ring
15. Lens mount with distance scale
16. Front plate with depth of focus scale
17. Aperture setting lever

**Explanations  
to illustration opposite**









## ATTENTION: The double lock.

The Vito II is fitted with an automatic double lock (for film transport and for shutter release). In the practice it means that the release key can only be depressed after first having turned the A-knob to a definite stop.

The film can only be wound after releasing the shutter. This way a double exposure and also passing over a part of the film are made impossible.

If you like to release the shutter while there is no film in the camera you have to turn the counting shaft to the right (20) until it produces an audible click. The lock of the A-knob can be put out of action at will on pushing the lever 18 upwards to a definite stop.

1. Film transport knob
7. Finder window
9. Rewind knob
18. Release lever for filmlock
19. Guide peg for film cartridge
20. Counting shaft
22. Film roller
23. Hook to engage beginning of film



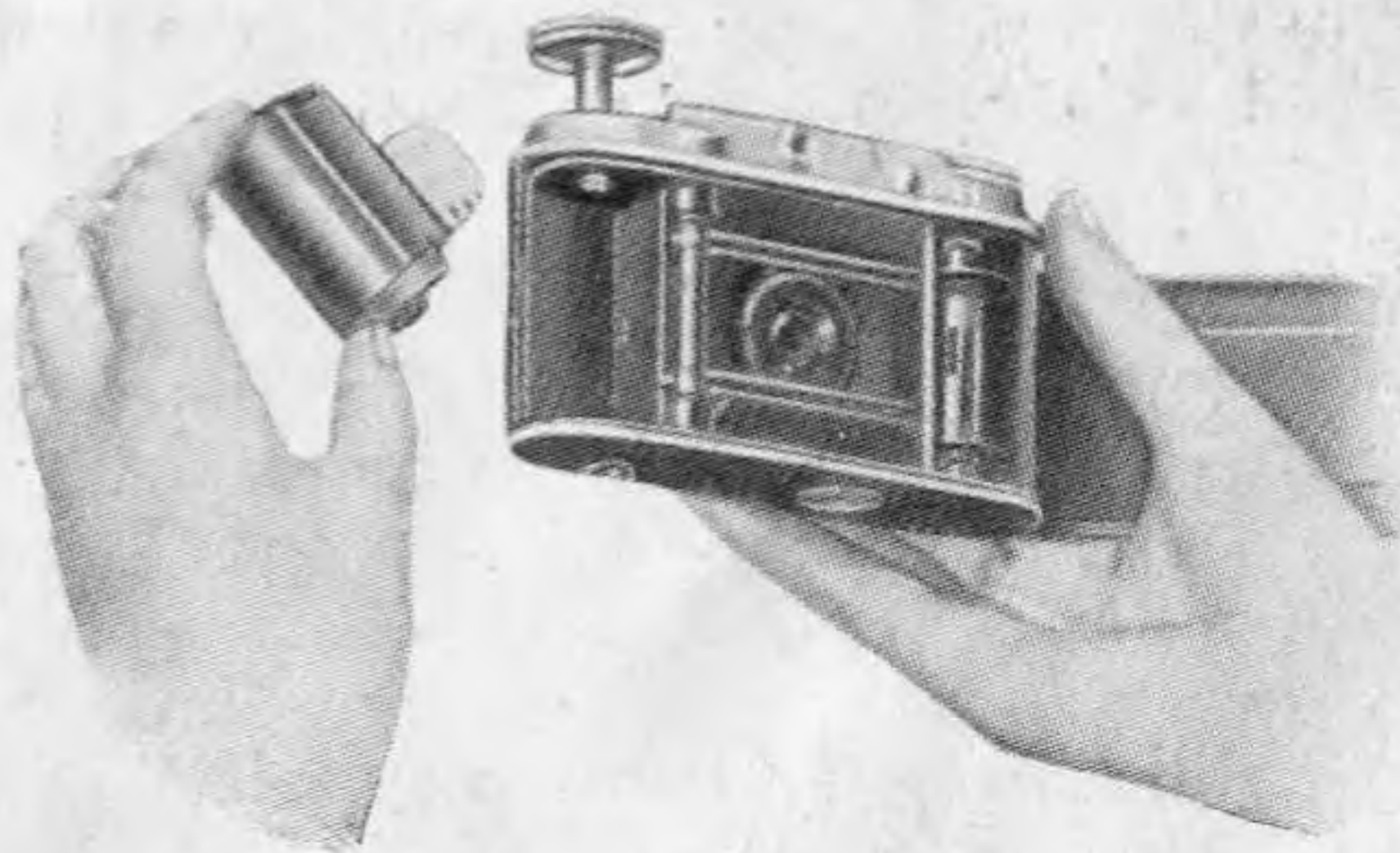


## Loading the camera with film.

Loading and changing of film should best be done in the shade — the shadow of your body will do — to prevent fogging of the first exposures.

1. Open the camera back by lifting up the locking ledge (see ill.)

2. The empty take-up spool should be in the right hand side chamber, failing this it can be changed from left to right by pulling up the rewind R-knob and the film transport A-knob. To ensure that the A-knob engages the take-up spool properly the knob may be







turned to and fro, after having pushed the lever 18 upwards.

3. The left spool chamber will accept the new film cartridge. To insert film cartridge pull up the R-knob completely and push the projecting centre of the cartridge on to the peg 19. Now push R-knob back into its

original position by turning eventually slightly either way to let the ax engage the film cartridge properly.

4. Pull the beginning of the film across counting shaft 20 and film aperture, insert it into the wide slot of the take-up spool and engage it there. Give A-knob one full turn to ensure that the beginning of the film winds itself tightly on to the take-up spool. When A-knob





stops turning, push lever 18 upwards and release it again. Check that the sprockets of the counting shaft engage in the film perforations and that they take it with them. The film must run exactly along the slide way (see ill. page 8 above).

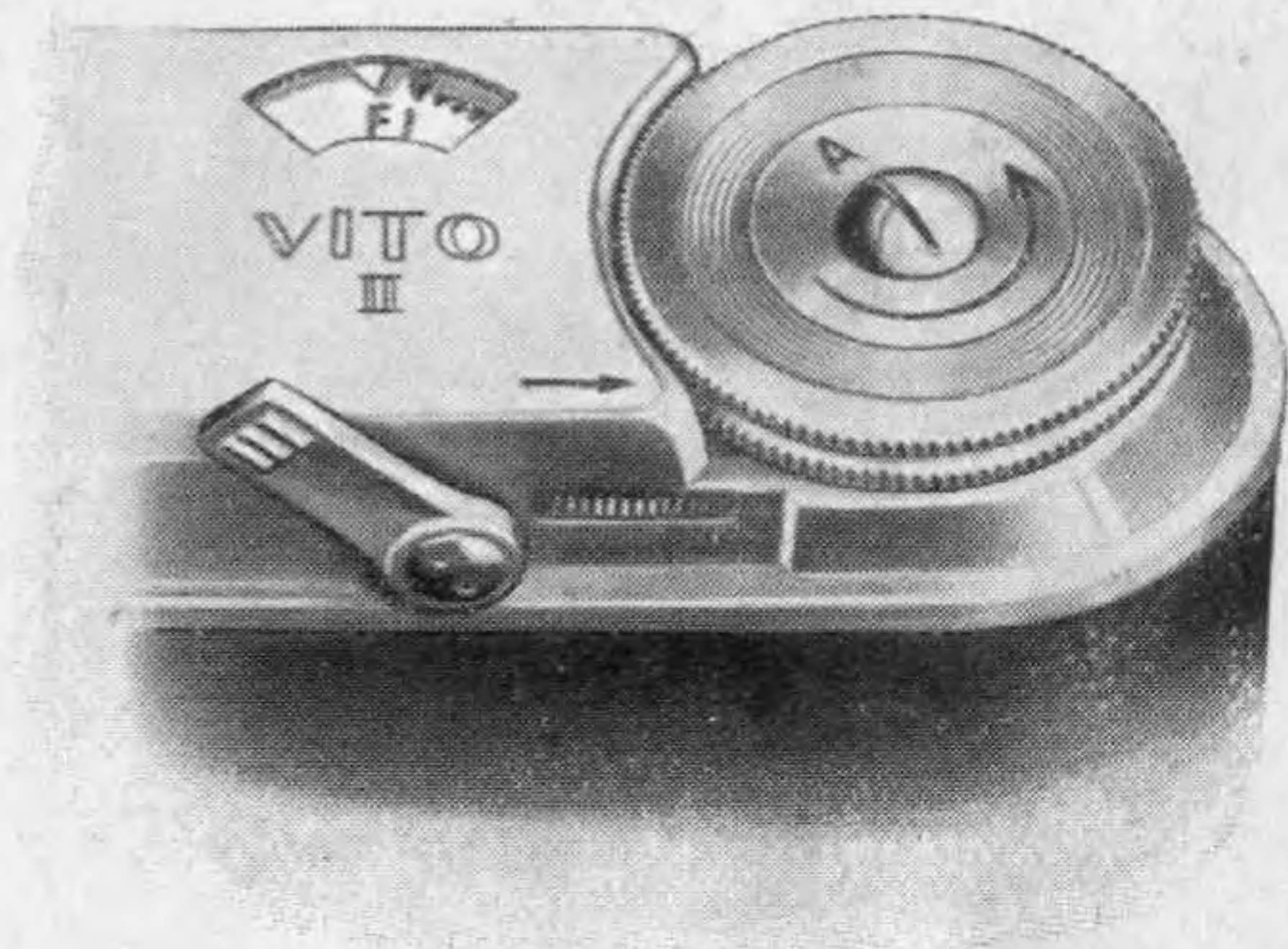
5. Close camera back and let locking ledge engage by applying some pressure with your thumb.

### **Setting the film counter.**

If the film transport knob is not yet locked after having inserted the film it must be given a turn to right as far as it will go before setting the film counter.

When this position is reached:

Push the lever 18 upwards and hold it fast — the thus freed wheel (which is visible now) is turned in the direction of the





arrow until the index in the film counter window comes to be exactly opposite "F" — let lever 18 fall back.

Now give A-knob a turn to the right until it stops, then push blocking lever 18 upwards and release it. Give A-knob another turn until a stop. The film counter is now showing No. 1. The film is ready for the first exposure.

## **Opening and closing of camera front**

The camera front is opened by pressing the knob on the right hand side of the camera body. Grip front on either side and pull downwards until the two struts 4 engage, but do not press on the release key. To close the camera depress both locking keys 5 simultaneously and push camera front upwards,





## To get the camera ready for action

The setting of distance — aperture — exposure time is particularly simple in the VITO II as all scales are arranged on the lens mount and shutter housing and may be read off in one direction from above — together with the depth of focus scale which is on the front plate.

**Distance setting.** Turn lens mount 15 until the distance figure (in feet) — according to the distance to the object — comes to lie opposite the arrowhead on the front plate 16. The sign  $\infty$  represents "infinity" that is any distance further than 75 ft. When photographing moving objects i. e. playing children, sports etc. you apply best the very practical **zone focussing** instead of individual focus setting by making use of the engraving:  $\triangle$  (near) or O (far). (See illustration.) These settings cover a distance range:  $\triangle$  from 8 ft





(2.5 m.) to 15 ft (5 m.),  $\infty$  from 15 ft (5 m.) to  $\infty$ . Condition however being that an aperture of f 5.6 or smaller is used.

### **Aperture setting.**

The aperture (also called "stop") regulates the amount of light falling on the film and further influences the depth of focus (see next paragraph). It is set by the lever 17 on the aperture scale, the indicator having to point to the right of the aperture figure. Apertures from f 4 to f 16 require doubling the exposure for each following f. number. The difference between f 3.5 and f 4 is negligible as far as "Black and White" film is concerned, but when employing colour film it is advisable to work strictly according to the exposure meter.

### **Remember well:**

**Small aperture numbers (i. e. f 3.5) = fast aperture = short exposure time.**

**Large aperture numbers (i. e. f 11, f 16) = slow aperture = long exposure time.**

### **The Depth of focus**

covers the part of the depth of the picture to the foreground and background which will be rendered fully sharp. This is however, no constant value, but depends on the focussing distance and the aperture one has set.

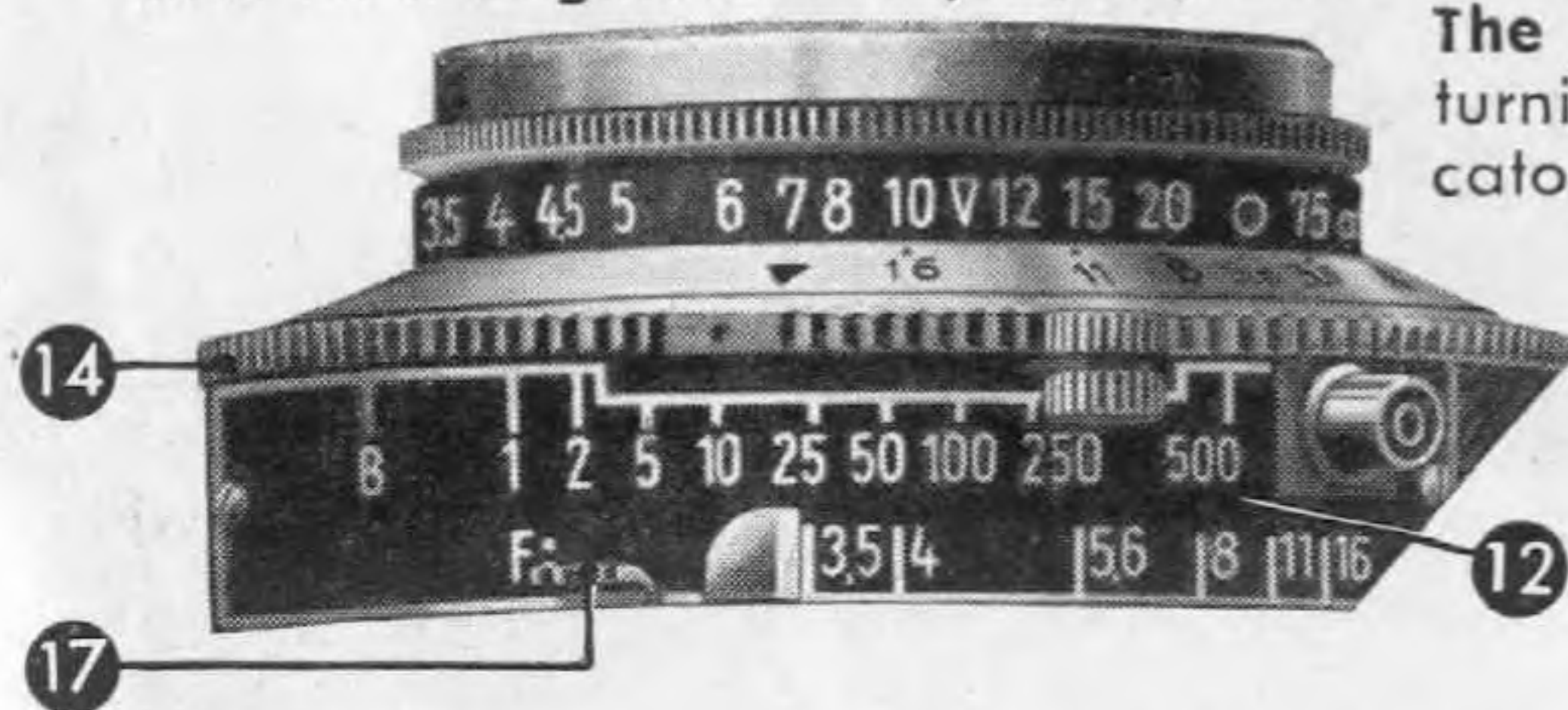


The shorter the distance to the object, and the bigger the aperture, the less depth of focus is obtainable.

The bigger the distance and the smaller the aperture the greater will be the depth of focus.

Outside the depth of focus, the definition gets less both towards the camera, and the background. As soon as the depth of focus reaches  $\infty$  (infinity), everything into the farthest distance will be sharp.

The depth of focus scale is engraved on the front plate of the shutter to the right and left of the distance indicator (see illustration on page 11). For example, on focussing to "near"  $\nabla$  you can read off that with aperture f 5.6 the depth starts at 8 ft (2.5 m.) and ends at 15 ft (5 m.). At aperture f 8 it begins at 7 ft (2.25 m.) and extends to 20 ft (7 m.).



**The exposure time** is set by turning the ring 14 until the indicator dot faces the required exposure time. On setting to  $\frac{1}{300}$  sec or  $\frac{1}{500}$  sec a slight resistance has to be overcome which is caused by automatically setting an additional tensioning

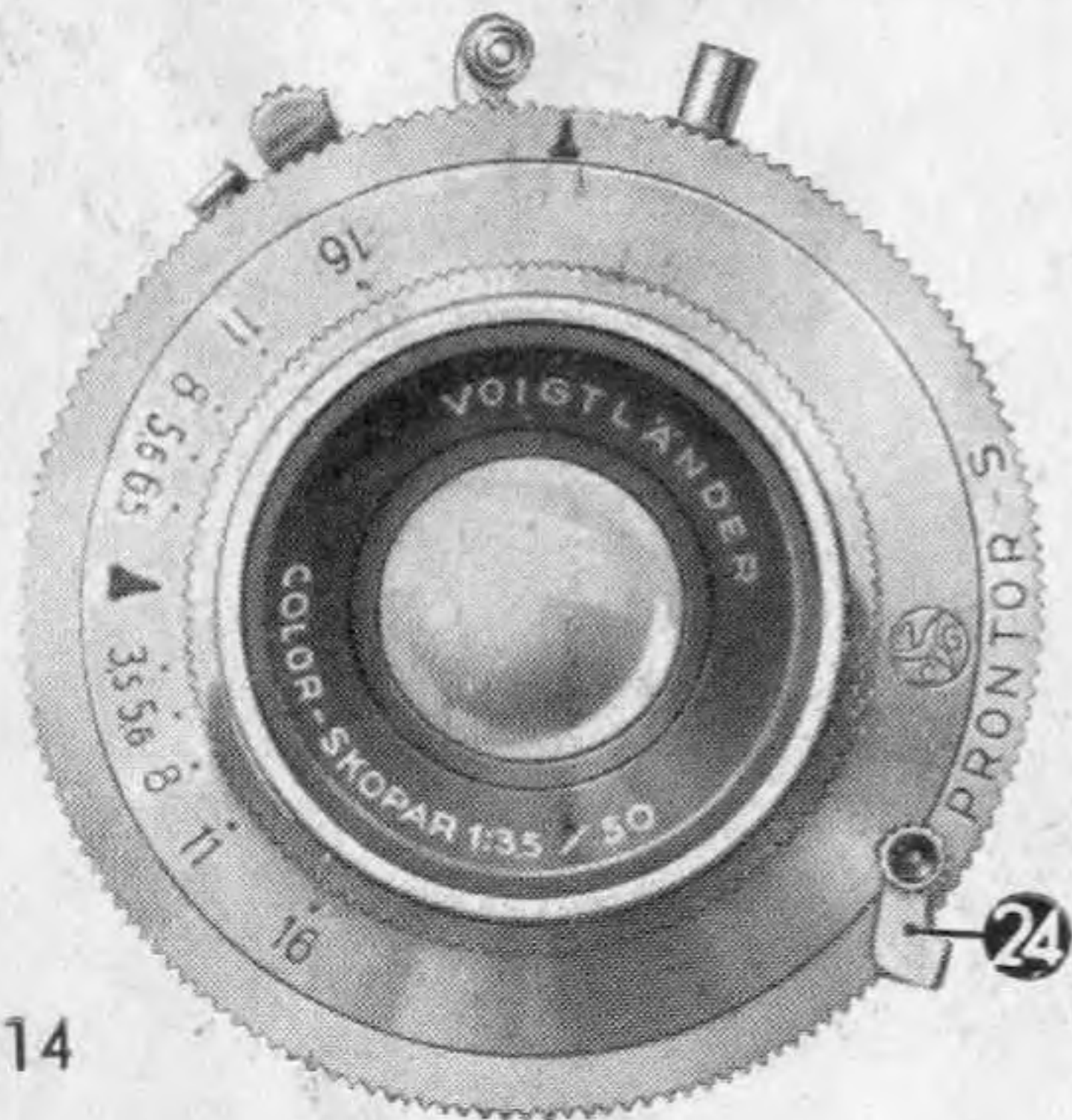


spring. The numbers on the shutter speed scale indicate fractions of seconds, except 1 (= 1 second). Before taking a photograph the shutter has so be set by pulling the setting lever 11 to the left as far as it will go. To take an exposure with the fastest shutter speed the time has to be set before pulling the shutter setting lever. For all other speeds the shutter may be set any time, either before or after having pulled the setting lever.

To take time exposures the shutter has to be set "B" and the setting lever to be pulled up. On depressing the release the shutter will remain open as long as the release remains pressed down. For long time exposure the use of a cable release with fixing screw is recommended. This has to be screwed into the thread 3.

### **Delayed action release.**

The Vito II with Prontor shutter has a built-in delayed action release. If you want to appear in the photograph yourself you have to place the camera on a solid support (table or tripod), the shutter is set as usual and in addition the lever with red

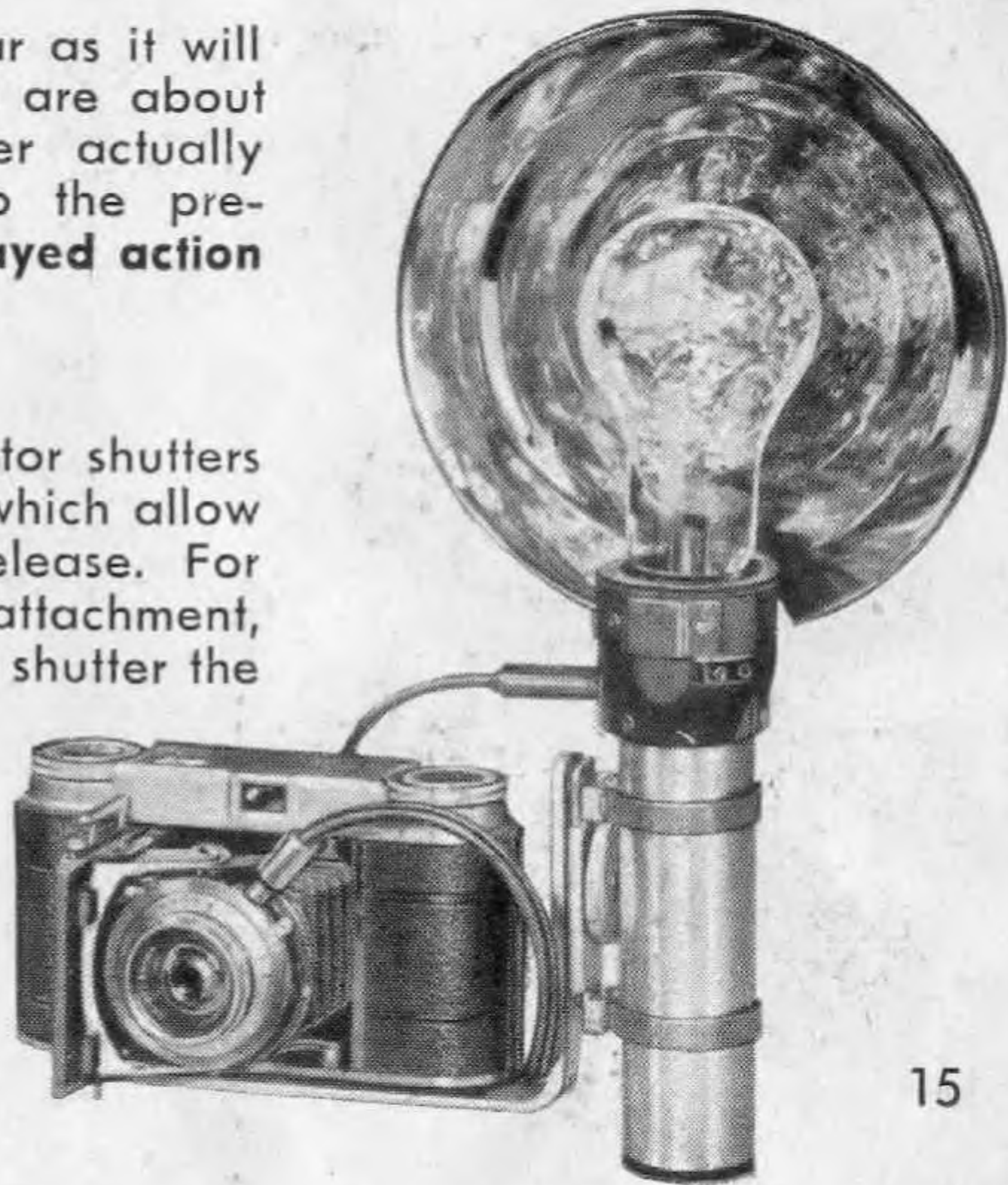




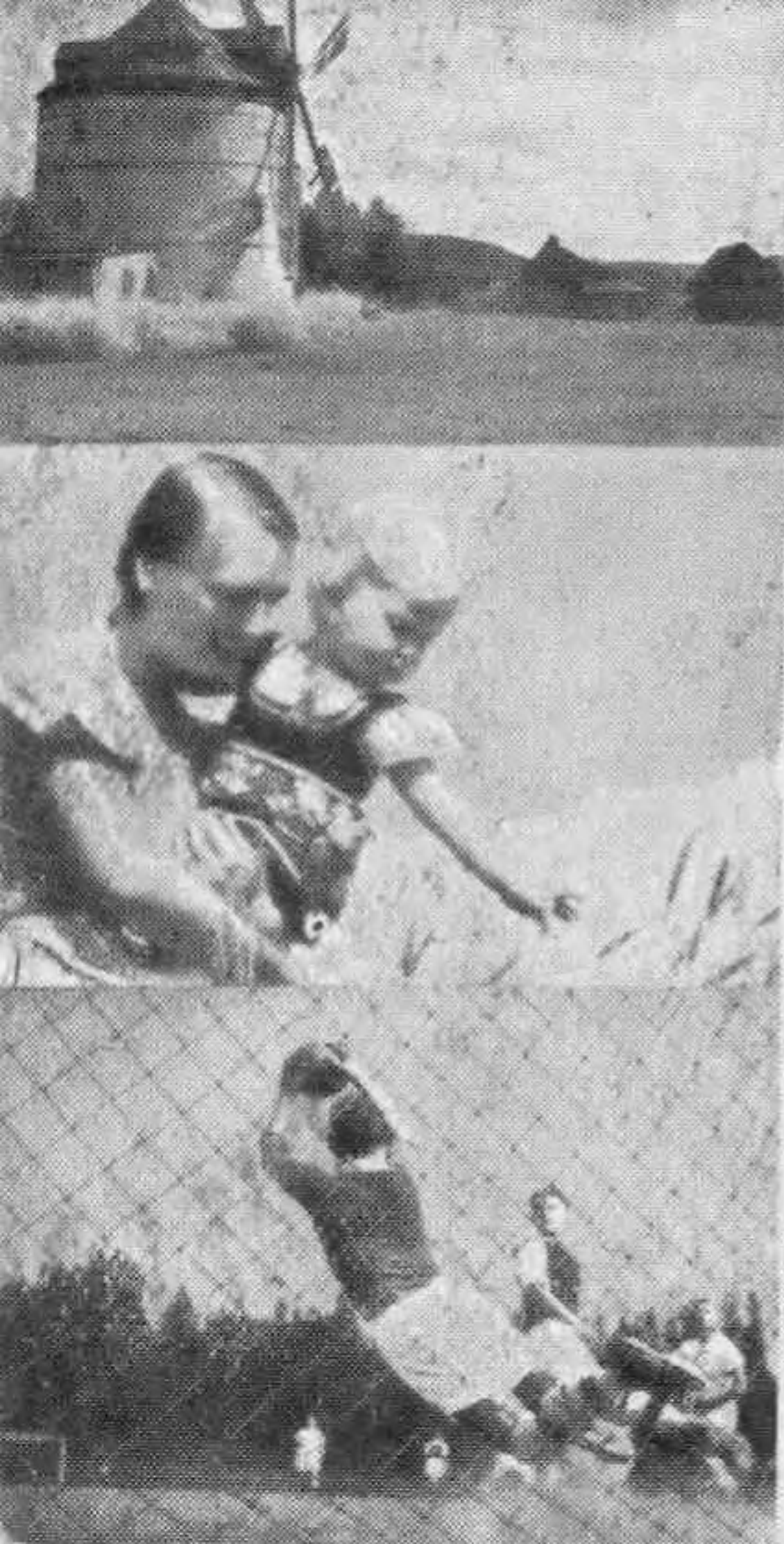
marking 24 is pushed to the left as far as it will go. On depressing the release there are about 10 seconds delay before the shutter actually releases, giving you time to go to the pre-arranged spot in the picture. **The delayed action release will not work on "B".**

### Use of Flash:

Both, the Compur Rapid and the Prontor shutters are fitted with internal flash contacts which allow synchronisation of shutter and flash release. For use, connect the shutter with the flash attachment, by means of a cable, on releasing the shutter the flash will go off, while the shutter is fully open. The most useful shutter speed with flash is  $\frac{1}{25}$  second and  $\frac{1}{10}$  second. The speed must not be less than  $\frac{1}{50}$  second. The choice of the aperture depends from the distance between the flash and the subject and depends also from the







flash-type. For more explanation we advise you to consult the instructions issued with the flash-bulb.

### **Taking the Picture.**

Before taking the picture it is advisable, to check up all settings, and to see that the shutter is set too. When taking horizontal photographs, the camera is held steadily with both hands, and in addition, is pressed against forehead and nose. For upright pictures, the camera is best held, so that the lens protecting flap shows upwards (see illustration). Use a tripod, when taking time exposures.

The finder shows the picture field. The eye is brought close to the finder-window, so that all four corners of the view finder become clearly visible. It is important to look through the middle of the finder, as only then, the true image of the section you will get on your film, is visible.



While releasing the shutter, hold your breath for a moment, and release the key evenly, and gently. On no account should the release key be depressed with a jerk, this would result in "moved" pictures.



**After taking the picture,** the A-knob is wound on evenly in the direction of the arrow, as far it will go. The exposure counter will automatically advance to the next number. The double lock prevents the shutter to be released a second time, before the film has been wound on, and the film can only be wound on when the previous one has been exposed.





## Unloading the camera

After all 36 exposures have been taken, the film has to be rewound into its cartridge. The procedure to be adopted is:

1. Lift up lever 18 as far as it will go, and keep in this position.
2. Gently turn R-knob in the direction indicated by its arrow, until the A-knob stops running.

The camera back may now be opened, and the cartridge removed from its spool chamber, on pulling up the R-knob.

## Voigtländer-Filters

For outdoor pictures, and in particular, outdoor portraits, the use of a good yellow filter is recommended. This will also bring out clouds, and produce a considerably better graduation. A filter is irreplaceable for snowscapes.





Voigtländer Yellow filters are optically worked, plane-parallel and spectroscopically tested. The definition of the valuable Color-Skopar is not affected by these filters. For use they are simply pushed on the lens mount,

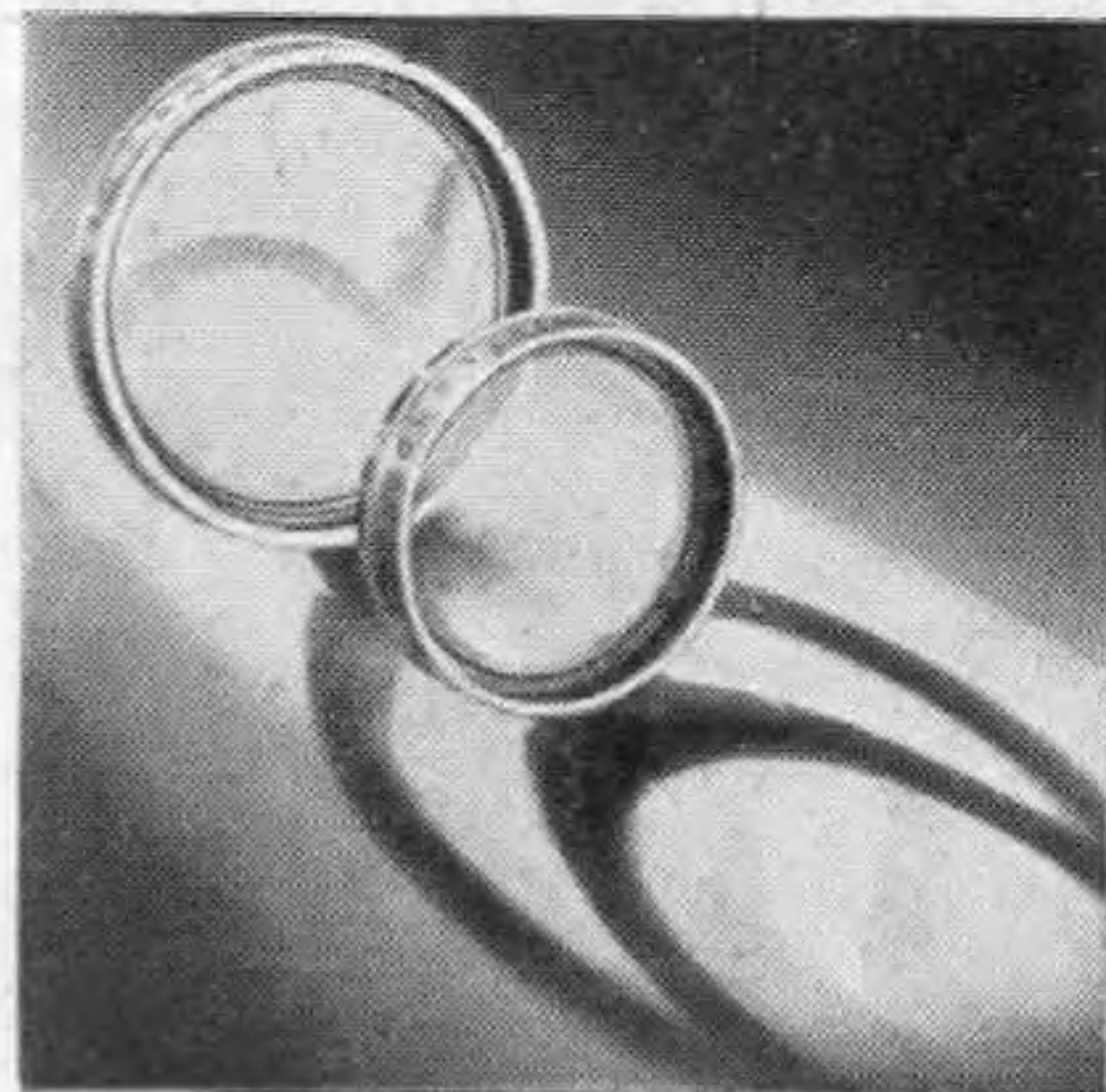
Good panchromatic film calls for the light yellow filter G 1, for more dramatic effects and snowscapes one generally uses the stronger G 2 filter.

The filter increases the exposure time as follows:

Filter G 1	1 <sup>1</sup> / <sub>2</sub> —2 times,
Filter G 2	3—4 times.

## The Voigtländer Focar Lenses

open up the interesting field of "Close-up" photography. They allow relatively large reproduction of flowers, small animals, postage stamps, etc. Further, book pages or small pictures may be copied with their help. For use, they are pushed on to the lens mount, similar to the





filters. Focar lens 1 allows to focus as close as 18'' (44<sup>1</sup>/<sub>2</sub> cm.) and Focar lens 2 even down to 12'' (31 cm.).

For focussing you have to use the tables opposite exactly, and the distance between object and front of Focar lens has to be measured accurately. You will find further notes in the instructions, issued with the Focar lenses.

### Lens hood.

The use of the Voigtländer Lens hood is recommended. It protects against stray light in photographs. Further it will protect the "Color-Skopar" from rain and snow.

When focussing on	Sharp definition with	
	Focar 1	Focar 2
∞	2' 7 <sup>1</sup> / <sub>2</sub> ''	1' 5 <sup>1</sup> / <sub>2</sub> ''
60'	2' 6 <sup>1</sup> / <sub>4</sub> ''	1' 5''
○	2' 5 <sup>1</sup> / <sub>4</sub> ''	1' 4 <sup>3</sup> / <sub>4</sub> ''
20'	2' 3 <sup>3</sup> / <sub>4</sub> ''	1' 4 <sup>1</sup> / <sub>4</sub> ''
15'	2' 2 <sup>3</sup> / <sub>4</sub> ''	1' 4''
12'	2' 1 <sup>3</sup> / <sub>4</sub> ''	1' 3 <sup>1</sup> / <sub>2</sub> ''
▽	2' 1 <sup>1</sup> / <sub>2</sub> ''	1' 3 <sup>1</sup> / <sub>2</sub> ''
10'	2' 1''	1' 3 <sup>1</sup> / <sub>4</sub> ''
8'	1' 11 <sup>3</sup> / <sub>4</sub> ''	1' 2 <sup>3</sup> / <sub>4</sub> ''
7'	1' 11''	1' 2 <sup>1</sup> / <sub>2</sub> ''
6'	1' 10''	1' 2''
5'	1' 8 <sup>3</sup> / <sub>4</sub> ''	1' 1 <sup>1</sup> / <sub>2</sub> ''
4,5'	1' 8''	1' 1 <sup>1</sup> / <sub>4</sub> ''
4'	1' 7''	1' 3 <sup>3</sup> / <sub>4</sub> ''
3,5'	1' 6''	1' 1 <sup>1</sup> / <sub>2</sub> ''



## **Everready case.**

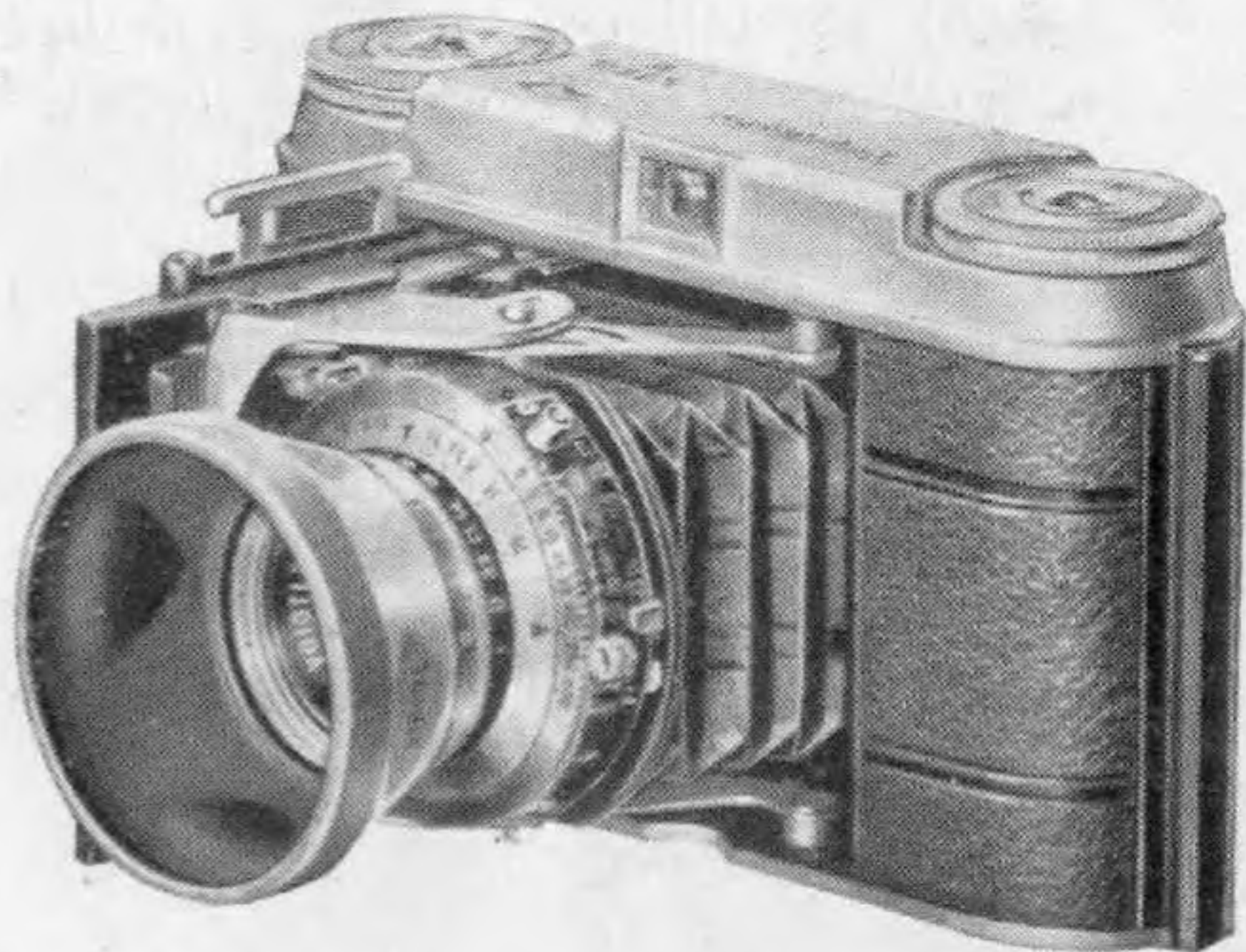
Messrs. Voigtländer have produced for their Vito II Camera a leather everready case, which allows the camera to work, without removing it from the case. This will enhance the quick readiness for action of the Vito II. A retaining screw on the base protects the camera from falling out of the case.

## **Care of the lens.**

The "Color-Skopar" shows a bluish violet reflection. This is a sign that the lens has been "coated", meaning it has been covered with an:

## **Anti-reflection Film.**

On looking through the lens, the glasses appear completely clear and colourless. These AR-films which cover all air to glass surfaces, prevent





light reflections in "against the light-photography" or reduce them considerably. At the same time the brilliancy of the picture, and the light transmission of the glass is increased.

While uncoated lenses should be carefully treated, those covered with AR-film call for even greater care in cleaning. The film covering is very hard, but are of the unimaginable thinness of  $\frac{1}{10000}$  mm. The lens is best cleaned with a fine hair-brush, or a soft clean chamois. Grease or oil stains can be removed after careful dabbing with pure alcohol or ether.

\*



## *Short Lesson*

1. Open camera-back.
2. Insert cartridge with film into left-hand-side spool chamber.
3. Fix beginning of film to take-up spool.
4. Close camera-back.
5. Set exposure counter.
6. Open camera-front.
7. Set Distance, Aperture, and Exposure Time.
8. Set shutter.
9. Determine subject in viewfinder and release.
10. Wind film transport knob evenly as far as it will go and close camera-front.

### **After having taken the 36th. exposure.**

11. Lift up exposure-counter locking lever as far as it will go.
12. Rewind film by means of the R-knob.
13. Open camera-back and remove film.



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